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stranger sees there to admire? Certainly he does, and hence we class landscape-gardening, the improvement of the natural facilities of the soil, as among the patriotic virtues, and affirm its encouragement to be, as really demanded of gentlemen of means and leisure, as the exercise of any other social duty which tends to the material benefit of the country, and which aids in giving to it a refined and elevated character.

Nor need we despair of seeing an increased attention to this means of improving our rural homes, if those who appreciate the subject, and value the refining influence of such pursuits upon the community, would just *take the trouble* to exert the influence they possess, in favor of Art, where, and whenever an opportunity occurs; bringing their own knowledge and taste to bear directly, in a practical form, upon those whose *action* may be guided by it. Of the success of this personal influence we have an illustration in point.

Travelling last spring in the state of New Hampshire—where certainly we should not have expected to find the subject of landscape-gardening and its cognate, rural architecture, holding a high place in public estimation—we were, therefore, proportionably surprised and delighted to find, upon visiting the town of Exeter, that in respect to nearly all the buildings erected, and the gardens and farms laid out within a few years, that a very general regard had been observed towards the truly artistic laws of *use, beauty, and propriety*. Seeking an explanation of this agreeable and encouraging fact, we were informed, that the whole was to be attributed to the influence of a few individuals, who having correct ideas and cultivated tastes upon these subjects, had united for the express purpose of seeing, that, when a man was about to build a house, or lay out a garden or piece of ground, that he did not disgrace himself and the town, by putting up an unsightly structure, or surrounding it with silly or inappropriate ornaments. Of course the whole coercing influence took the form of “moral suasion,” but it proved effectual; being exerted in such a gentlemanly and friendly spirit, that the whole community seem to have yielded to the influence, and to have arrived at the sensible conclusion, that when a house is to be built, or a garden to be laid out, that those who know most upon the subject, whose taste is most developed, and whose ability to give sound advice has been tested, should be consulted before an error is irretrievably affixed to the soil. The result is, that the little inland town of Exeter, N. H., is one of the most pleasant places to the eye, which the traveller will meet with in that part of the country; and we cannot but infer, that a community who have had the good sense, and the good taste to acquiesce in such a friendly censorship of their domestic architecture, and the general improvement of their rural homes, must be mentally and morally in advance of the neighboring townships.

Here is a practical example of what persons of taste and culture, either singly or united can do, if they really feel interested enough in the advance of Art, to make an effort for the extension of its principles and practice throughout the various communities which it may be in their power to influence.

E. V. S.

## Foreign Correspondence, Items, etc.

We are favored with the following interesting letter from Paris:

Whatever may have been the faults of the present emperor, Paris has certainly advanced under his administration to a degree of splendor quite beyond that of any other period, in the same space of time; new streets, new avenues, new boulevards, and new buildings, one sees in every direction; the city has never been so complete in all its parts as at the present day; every one seems happy and contented in the enjoyment of plenty of occupation.

The annual exhibition of pictures by living artists opened the day we arrived. It is mostly composed of works by the younger artists and those known as the “New School.” With the exception of a few pictures by Horace Vernet and Robert Fleury, who exhibits but one picture, I remember scarcely any works by the older artists, whose names were usually found in the catalogues, for instance, as *TRUYON, DIAZ, DELACROIX, COYTURE, DÉOAMP*; these have sent nothing this year.

Some of the finest pictures of the collection are by *GÉRÔME*, a pupil of Paul Delaroche. One of these is a perfect gem; it represents a group of duellists, and is called the “*Sortie du Bal Masqué*.” The picture tells its own story. The principal group is composed of the dying man supported by one of his comrades, while another eagerly places his hand on the bleeding wound; the pallid look of death of this dying man, the hand which still feebly grasps the sword, the earnest, anxious look of his companions, the grey tone of the dawning day; the perfect stillness and quiet loneliness of the spot—all is finely contrasted, and the effect heightened by the brilliant and strangely-colored costumes, which tell that the wearers have come but a moment before, in the heat of passion, from the gay scenes of the *bal masqué*. The picture has been painted with great care and attention in all its details. Another picture, called “*La Prière chez un chef Arnaute*,” is very remarkable for its artistic management and truthful effect. The picture represents a dozen men all standing in a line, in a still and motionless attitude, with the exception of the officiating priest, whose hands are extended before him. Notwithstanding this regularity and rigidity of line, the picture has been made beautiful and interesting by variety of expression in the faces, and a slight difference in the pose of the figures; the broad simple treatment of the whole is perfectly satisfactory. Another fine picture is by *ROBERT FLEURY*. The subject is “*Charles V. at the Monastery of St. Just*”—the moment of time is when the ambassador of Philip II. arrives and presents his urgent request that he should leave the convent. There is wonderful truth and reality in this picture; the chiaroscuro is so well managed that you fancy yourself really looking into the great hall; the expression of the different heads, with the great beauty of color, for which this artist has always been distinguished, renders this a most charming work. *MEISSONIER* exhibits several of his cabinet pictures, for which he stands alone unrivalled, notwithstanding he has many followers and imitators. The subjects of his pictures are usually a man reading by a window—two men in conversation or playing some musical instrument—painting a picture, or something of this description; whatever the subject is, it is sure to be simple and natural, and the perfect rendering of details and truthful effect of the whole, make them almost invaluable. His figures are frequently not

more than six or eight inches in height, but they are painted with as mastery and free a touch as if they were the size of life. Two years ago he was paid for one of these little pictures 80,000 francs, or \$6,000, by the emperor, as a present for the Queen of England. There is a beautiful picture by MULLER in the exhibition. The subject is "Marie Antoinette in Prison;" she is asking a blessing on her humble meal. There is great beauty in the figure and in the expression of the face. Several fine pictures by PAUL BAUDRY, a pupil of Drolling. He was sent to Rome in 1850 by the Academy, and is one of the few among that group of successful candidates from whom anything of worth or of real importance has been received. A picture of "Gleaners," by MULLER, is one of the remarkable *genre* pictures of the exhibition; three peasant women are seen in the foreground gathering the scattered straws and heads of grain that have been left by the reapers. There is a repose and sunny effect in this picture, such as one feels on a sultry day in August, which stamps this as a work of great merit; the sentiment pervading this homely scene is truly touching and beautiful. There are as many as six or eight pictures in this exhibition representing the emperor alleviating the distresses of those who suffered at the great inundation last year; two or three of them are very well painted, but the greater part have evidently been put forth because the artist thought it would be a popular subject. Of course a failure is the result. There are many fine portraits by HEBERT, and HOFER, a pupil of Couture, who, I believe, has not exhibited before. There are several fine landscapes by ROUSSEAU, SAINT MARCEL, DAUBIGNY, FRANCOIS, BELLY, BLIN, and many others whose names are not familiar to me. There are many pictures of animals and still-life, painted with wonderful vigor; pastels, studies, and cartoons in crayon, and many fine works in sculpture, which I have not had time to study. In going through the exhibition one is struck, not so much with pictures of agreeable subjects, or a predominance of fine sentiment, as with the astonishing knowledge which the artist possesses of Nature's varied effects in light, shade, and color, and this more particularly in the human figure, which he has studied in the academies and ateliers, where the student has the benefit of instruction by the first professors in the different departments of Art. One cannot rid himself of the idea that many of the pictures have been painted with no other object but to show off the profound technical knowledge and skill of the painter. Hence, I believe, it is quite true that the mass of people out of France who visit these exhibitions of pictures are generally disappointed; they find so little in the subject to interest them. To the artist, however, who is studying the means, they are works of the highest importance. There is probably no school in which the artist finds the same advantages for study as in this. There are so many fine artists of such various styles, there is little danger of one going astray, who will be true to himself and study Nature. Several American artists are here, studying diligently. Cranch has improved very much; he and May have pictures in the exhibition which do them credit. Cranch has gone to Switzerland.

Mr. RUSKIN has undergone an examination before the National Gallery Commission, in which questions were asked relative to the feasibility and propriety of uniting the sculpture of the British Museum with the paintings of the National Gallery in one building. Mr. Ruskin was decidedly in favor of the plan, because it would contribute to a chronological arrangement of works

of Art, commencing with the Egyptian and going down through a regular series of gradation to the decline of Art, which Mr. R. considered to be "one of the chief characteristics of a National Gallery." Among the points referred to was that of exhibiting sculpture and paintings together in one room. Mr. R. decidedly opposed this, for one reason—that you should not be disturbed while looking at paintings by the whiteness of sculpture—although he recommended that both departments of Art should be visible under one roof. "I think," said he, "the taste of the nation can only be rightly directed by having always sculpture and painting visible together. Many of the highest and best points of painting, I think, can only be discerned after some discipline of the eye by sculpture. I think that after looking at sculpture one feels the grace of composition infinitely more, and one also feels how that grace of composition was reached by the painter."

Another point which Mr. Ruskin enforced was the protecting of pictures by plate glass—"it benefits delicate pictures, and does little harm to dark pictures." He judged by positive experiment with his own pictures: he found, without glass, a deterioration definite within a period of two years." As to dirt on paintings, when once apparent, he thought no cleaning could ever wholly remove it. In the course of the examination it appeared that Mr. Ruskin had never been at Dresden, and that he had not visited Germany for twenty years. The following question and reply will be read with interest.

"You have much to do with the education of the working classes in Art. As far as you are able to tell us, what is your experience with regard to their liking and disliking in Art,—do comparatively uneducated persons prefer the Art up to the time of Raphael or down from the time of Raphael—we will take the Bolognese School, or the early Florentine School—which do you think a workman would feel the greatest interest in looking at?"

"I cannot tell you, because my workmen would not be allowed to look at a Bolognese picture; I teach them so much love of detail, that the moment they see a detail carefully drawn, they are caught by it. The main thing which has surprised me in dealing with these men is, the exceeding refinement of their minds—so that in a moment I can get carpenters, and smiths, and ordinary workmen to give me a refinement which I cannot get a young lady to give me, when I give her a lesson for the first time. Whether it is the habit of work which makes them go at it more intently, or whether it is (as I rather think) that, as the feminine mind looks for strength, the masculine mind looks for delicacy, and when you take it simply, and give it its choice, it will go to the most refined theory, I do not know."

"The Mediæval Society" is the title of a new society organized in England, for the purpose of diffusing the Art of the middle ages, by forming a collection of copies of works of Art in all their various ramifications. The collection will consist of casts of sculpture, foliage, figures, subjects—especially of the French and Italian Schools—copies or tracings of early frescoes, etc.; copies and casts of works in metal; rubbings of brasses and copies or tracings of stained glass; books bearing upon various branches of Art; photographs of sculpture, wardrobes of costume, and specimens of eastern textile fabrics and of ceramic Art. A most excellent move, and one quite capable of accomplishment in this country.

Sir Edward Landseer is mentally prostrate, suffering from a

malady akin to softening of the brain. There seems to be no hope of a further practice of his Art.

**DESTRUCTION OF MURAL PAINTINGS IN ITALY.**—Last week, in connection with the Arundel Society, Mr. Layard gave some account of the condition of many of the fresco decorations of Italian buildings, and of the efforts made by himself in conjunction with Mrs. Higford Burr, to preserve tracings and drawings of them, some of which the Arundel Society are about to publish.

"At Borgo San Sepolcro Mr. Layard found some of the finest frescoes of Pietro della Francesca, lauded by Vasari, 'as too beautiful and too excellent for the time,' from which Raphael acquired his finest ideas of chiaroscuro, in a room now filled with pledges of the Monte di Pietà of the district. To this room there were five keys, one for each director of the Monte di Pietà, and these five gentlemen happening to be at loggerheads, it may be conceived that some diplomacy was necessary to obtain the five keys. And then there was the room to clear of corn, wool, cloth, oil-jars, and lamps, and then, the windows having been bricked up, candles had to be brought in, till at length was discovered, traced, and recorded in a faithful drawing, one of the most impressive representations of our Lord's Resurrection. Another and scarcely inferior fresco of the same painter was shown, representing that sleep of Constantine in which the victorious cross was revealed to him in a dream—the very fresco so praised by Vasari in his life of the painter, as having given an impulse to the art by its light and shade. While Mr. Layard was tracing this fresco the workmen were breaking through the wall above it, and a brick falling struck away half the head of the page who is watching the emperor. When Mr. Layard remonstrated, 'Half his face gone!' the reply was, '*Per Bacco!* then we will paint him another!' Mr. Layard described how when, by Mr. Kirkup's efforts, the contemporary portrait of Dante, by Giotto, was brought to light on the walls of the Bargello, at Florence, it was discovered that a nail had been driven right into the eye of the poet. So the Grand Duke employed a painter to paint in a new eye; and then the old face was repainted to harmonize it with the new eye; and then, as the red of Dante's hood and green of his dress were the colors of Italian unity, the obnoxious tricolor was replaced by a harmless chocolate. Mr. Layard found the chapel of St. Cecilia, at Bologna, used as a cavalry stable, and the frescoes of Francis and Costa destroyed as high as the soldiers could reach. One of the finest frescoes of Fra Bartolommeo is in a cart-shed at Florence. This Mr. Layard found full of water, and was obliged to extemporize a drain before he could begin his work."—*Builder*.

The premiums for designs for the Wellington monument to be erected in St. Paul's Cathedral have been awarded by the committee appointed for that purpose. We notice that out of nine premiums, six have been given to English artists. This is better than we expected. The first premium, £700, falls to Mr. W. Calder Marshall; the second, of £500, to Mr. W. F. Woodington; the third, of £300, to Mr. E. G. Papworth; the fourth, of £200, to Giovanni Dupré, of Florence. The five remaining premiums, of £100 each, have been awarded, respectively, to Messrs. Mariano Folcini and Ulisse Cambi, of Florence; Messrs. Alfred Stevens, Matthew Noble; Ernestus Julius Hannel, of Dresden; and Thomas Thorneycroft. Without any knowledge of the qualifications of the gentlemen who have acted as judges, we should have faith in their decision, from one circumstance embodied in their report. They suggest to the government not to adopt any design until the opinion of experienced artists can be obtained, who are better judges of what the effect of either design would be in the place destined for it than the committee consider themselves to be. There is intelligent humility in this acknowledgment, and the principle should be kept in mind when similar undertakings are projected in this country.

Of the two Art-union systems—the one allowing prize-holders to select their own pictures, and the other having them purchased by a committee of the institution—the latter seems to operate best, if the different character of exhibitions be any test of the two systems. The Glasgow Art-Union exhibition, made up of pictures purchased by a committee of the institution, is, according to an English paper, far superior to the London Art-Union exhibition, both of which are held in London. The latter seems to be made up of the remnants of the Art market at the close of the season, while the former is composed of works of Art selected and purchased immediately on their being offered to the public. There is no doubt, however, but the principle of the London Union is the most popular, and, perhaps, the truest, for most people prefer to have a picture of their own selection, without regard to the taste of the best judges in the world—and they are right.

Mr. Westmacott, R.A., has been elevated Professor of Sculpture to the Royal Academy.

A picture of Jerusalem, with the Valley of Jehoshaphat, by the late Thomas Seddon, has been purchased, in London, by subscription, for the sum of £420. The picture is to be placed in the National Gallery.

A committee appointed by the English Parliament to consider the site best adapted for the new National Gallery, have reported in favor of the present location.

Mr. Turner, an engraver, and a relative of J. M. W. Turner, died lately, at the age of eighty-three.

A statue of Melancthon, the cloister friend of Luther, and sturdy yet gentle champion of the Reformation, is to be erected at Wittenberg; nearly \$2,000 have already been contributed for that purpose.

ANTON HAUTMANN'S "Pandora" is the most remarkable sculptural work in the Munich exhibition. It is an attempt to combine the ideal features of the classic era with the popular elements of modern Art. The great blenheim of the statue is its lack of vigor, the artist having been carried away by his desire to vest Pandora with refinement and tenderness.

Of the paintings in the Munich exhibition, FREDERICK SCHÖN'S *genre* picture illustrating Hebel's poem, "Karfunkel," attracts much attention. Retzsch's success makes this class of paintings more and more popular. GEYER exhibits a humorous composition, thoroughly German in spirit and execution, representing a foolish and amorous old man treating his sweetheart to a serenade. ROBT. EBEL has a genial rural scene with faithful pictures of animals, called "Morning in a Village." AONT'S "Breakfast" also deserves mention. ROSSHART enriches the exhibition with "Shakespeare upon his Trial for Poaching," a painting which is likely to become popular. Among the landscape painters, ALBERT ZIMMERMAN, who has recently been appointed professor at Milan, produces "Isar scenery." LEWIS MEIXNER "A Morning in an English Garden;" AUGUST SEIDEL, "The Country after a Storm;" and FERDINAND TODT has two architectural pieces—"The Château of Mauley," and "The Church of Villiers." The German Exhibitions almost all take place in July and August.

The Albert Durer's Association of Nuremberg has offered a prize of \$200 for the best historical oil-painting. Another prize is offered by the German Historical Painter's Association for a similar production.

The Pesth Exhibition opened in May; that of Brussels opens in September.

The two most important works of the Karlsruhe exhibition, which opened in August, consist of "Hebe," a beautiful statue in white marble, executed at Rome, by the Baden artist, Lotsch, who resides there, for the Grand Duke of Baden; and of a historical picture, by Schwind, representing "The Emperor Rudolf on his last and deadly visit to Spire." The moral effect of this picture is impressive; the tragical fate which awaits the emperor is foreshadowed, as it were, in his sad and thoughtful countenance; the execution of the horses and the scenery lacks dignity and grace. This picture was much admired on its recent exhibition at Munich and Zurich, and possesses a peculiar interest from being the first work executed by order of the New Historical Art Society, which consists already of forty-eight members, each of whom is a shareholder to the amount of forty dollars, the object of the society being to invest this money for the purpose of giving an impetus to the development of historical Art painting.

Albert Zimmermann, of Munich, one of the first of modern landscape painters, has been appointed director of the Imperial Academy of Fine Arts in Milan.

A statue in honor of Geoffroy Saint-Hilaire, to be erected in his native town, shows the public reverence for men of science, in France.

The Louvre, with the exception of its internal decorations, is at length complete, and has been inaugurated by the Emperor. The new buildings were designed and commenced by the late Visconti, the architect, but they have been completed under the direction of M. Lefuel. They have taken five years to execute, and have cost \$7,000,000. The decoration of the interior will add greatly to this sum.

The Institute of France, which consists of the five Academies of Sciences, Fine Arts, Inscriptions et Belles Lettres, Moral and Political Sciences, and the "Française," held its grand annual meeting at Paris on Monday last, and, as usual, that meeting excited great interest, not only in the literary and scientific world, but amongst the public. The Count of Montalembert presided over it, and (in order to have a hit at the existing government, to which neither he or the Institute is friendly) deplored the moral and intellectual degradation into which, according to him, France has fallen. After this speech it was announced that the Volney prize for the present year has been awarded by the Académie Française to M. Micklosich, for a work on the Grammar of Slavonian dialects. Some of the papers were then read, one of them being by M. A. Thierry, on the election of a Bishop of Bourges in the fifth century of the Christian era; another an eulogium by M. Hittorf, the architect, on M. Schinkel, a deceased associate of the Academy. M. Viennet, one of the academicians, terminated, as usual, the sitting by reading a piece of verse, which playfully satirized, in an academical point of view, turning tables, spirit rapping, crinoline, the fears that the world would be destroyed by a comet, and other follies of the day.—*Literary Gazette*.

The *Evening Post*, in a letter from Mr. Bryant, thus reports on Art in Switzerland:

I found less to interest me in the annual exhibition of Swiss works of Art than I had hoped. A Swiss friend who accompanied me, directed my attention to a large historical picture, by Volmar, of Berne, representing the battle of Morgarten, in 1315. It is painted with a good deal of knowledge, but it looked to me as if the artist had conceived and studied each figure separately, and then put them all together in a group as he best might. The light is lurid and like moonshine. There were several historical pictures of a smaller size, by Vogel, of Zurich, full of commonplace faces and draperies like leather. The landscapes were better. There were a few exceedingly spirited drawings of Swiss scenery in water-colors. Calame, of

Geneva, has an excellent picture in the collection, called "The Torrent." Grisel of Neufchatel, Isenzeng of St. Gallen, Jenni of Solothurn, Kaiser of Stauz, Koller of Zurich, Meyer of Luzern, and Zimmermann, of Geneva, had all clever landscapes in the gallery—representations of Swiss scenery, the contemplation of which ought to make a man a landscape painter if anything can. But this is a mere muster-roll of names," and I have no time for more particular remark.

The foreign obituary for the past month contains the names of Thomas Uwins, R.A., at the age of seventy-five; and that of Mr. Shiells, of the Royal Scottish Academy. Mr. Shiells was the greatest painter of animals Scotland has yet produced.

The question as to what extent London smoke affects pictures is undergoing thorough investigation by competent authorities. That pictures are discolored by smoke there can be no doubt, but that they are permanently injured by it seems uncertain. The various reports on the condition of paintings in certain public buildings in London, show that with proper care, London smoke does not affect the substance of a picture. Sir Charles Eastlake, in alluding to pictures in the Royal Academy, says, that "when cleaned, the sharpest touches were unimpaired, and the coloring did not appear to have undergone any change."

The high prices at which really fine engravings sell for in Europe may be seen by the following examples from a recent sale by Christie and Monson, London:—By Morghen, the "Aurora," after Guido, fine proof, £30. "The Madonna della Sedia," after Raffaele, proof before letters, 14 guineas. "Gen. Moneada," after Vandyke, rare proof before letters, £23 10s. "The Magdalene Praying," after Murillo, rare proof before letters, £19. By Longhi, "The Magdalene," after Correggio, proof before letters, £24. "The Marriage of the Virgin," fine proof before letters, £41. By Garavaglia, "La Madonna della Sedia," after Raffaele, first proof before letters, 15½ guineas. By Desnoyers, "La Belle Jardinière," after Raffaele, a brilliant proof before letters, 31 guineas. By Müller, "Madonna di San Sisto," fine proof, 49 guineas. "St. John," after Domenichino, fine proof with the letters, 28 guineas. By Strange, "Charles I. in his Robes," after Vandyke, proof with all the margin, £44. "Charles I. with his Equerry," after the same, proof in the first state, £19. By Pontius, "Rubens with his hat on his head," after his own picture, fine proof, £12.

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## THE CRAYON.

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NEW YORK, OCTOBER, 1857.

### Sketchings.

EXHIBITION OF THE WORKS OF BRITISH ARTISTS.

THE previous notices of this exhibition in THE CRAYON have only been of a general character. The arrival of Mr. Ruxton, the director, with a portion of the pictures enables us to furnish a few additional particulars. The names of the following artists,—Messrs. PICKERSGILL, REDGRAVE, DANBY, J. B. PYNE, LEIGHTON, CROSS, STANHOPE, and LANCE, all of whom are painters in oil, and artists of high rank, and in the water-color department, the names of DAVID COX, FRIPP, F. GOODALL, W. GOODALL, F. TAYLOR, CATTERMOLE, HENRY WARREN (President of the New Society), WM. HUNT, Mrs. BARBARA LEE SMITH BODDIEON, WEHNERT, SIR WM. ROSS, AARON PENLY, STANFIELD, ROBINS, FINCH, etc., added to those given in our